



THE LIBRARY
OF
THE UNIVERSITY
OF CALIFORNIA
RIVERSIDE

Digitized by the Internet Archive
in 2008 with funding from
Microsoft Corporation

<http://www.archive.org/details/illustratedcatal07sede>

The pictures described in this Catalogue are for private sale.

For prices and further particulars, please apply to the owner.

CHAS. SEDELMAYER
6, rue de La Rochefoucauld.
Paris.

ILLUSTRATED
Catalogue
of the
SEVENTH SERIES
of
100 PAINTINGS
by OLD MASTERS

of the Dutch, Flemish, Italian, French, and English Schools,
being a portion of the

Sedelmeyer Gallery

which contains about
1500 original Pictures by ancient and modern Artists



PARIS
6, RUE DE LA ROCHEFOUCAULD, 6

—
1901

CHAS. SEDELMAYER, Publisher and Art-dealer, Paris, has the richest stock of original pictures in Europe.

His gallery includes about 1000 works by *Old Masters*, of which this Catalogue describes only a portion, and about 500 pictures by living artists, and painters of the *Barbizon School*.

He publishes every year a selection of fine and important plates, of which only a small number of proofs are printed.

He has just issued the sixth volume of a most extensive book in 8 volumes on *Rembrandt*, containing reproductions of all the pictures of this master; the text by Doctor W. Bode, Director of the Berlin Gallery. Subscriptions now received.

The prospectus of this book, and illustrated catalogues of other publications, to be had at CHAS. SEDELMAYER'S, 6, rue de La Rochefoucauld, Paris.

DUTCH, FLEMISH, AND GERMAN
SCHOOLS

BEYEREN (ABRAHAM VAN)

1620 OR 1621 — AFTER 1674

1. — A Fishmonger's Stall

A group of various sorts of sea-fish and crabs on a wooden table in front; a basket with other fish on a barrel behind. A pair of scales hanging on the wall. On the left, through an open window, is seen a sea-shore, with fishermen selling fish.

Canvas, 48 in. by 44 in.



BEYEREN (ABRAHAM VAN)

(1620 OR 1621 — AFTER 1674)

2. — Still-Life

On a marble slab, covered with a brown, gold-fringed cloth, are an orange and a half-peeled lemon on a silver plate. Grapes and a peach lie on a Delft dish behind. Other fruits on the left. A wine flask and foliage in the background.

Canvas, 31 1/2 in. by 27 1/2 in.



1. BEYEREN (A. van)



2. BEYEREN (A. van)

BLONDEEL (LANCELOT)
(1495-1561)

3. — The Virgin and Child surrounded
by Saints

The Virgin, seated on a golden throne, holds the Infant on her lap. St. Anna is seated by her side; a young female saint is kneeling in front of them. On the left are St. Joseph and St. Liévin; on the right, St. George and St. Joachim.

Panel, 26 3/4 in. by 53 1/2 in.

From the Collection of M. Léon Somzée, Brussels.

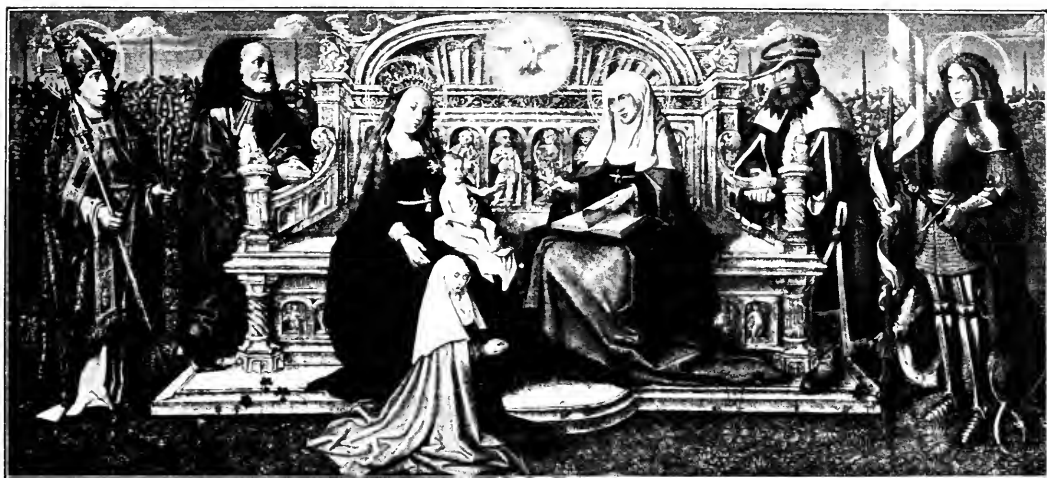


BOL (FERDINAND)
(1616-1631)

4. — Portrait of the Artist

Turned to the right, looking at the spectator. Black cap with feather on his long fair hair. Red cloak over green doublet. A triple gold chain, from which hangs a medallion, is slung across his shoulder. He holds a paper in his left hand. Half-length figure. Life-size.

Panel, oval, 32 1/4 in. by 26 in.



3. — BLONDELL Lancelot



4. — Boi. (Ferdinand)

CODDÉ (PIETER)

(1599 OR 1600-1673)

5. — Portrait of a Dutch family

An interior, with a gentleman in a black dress and hat, and a lady in a black dress, large ruff, lace cap and cuffs, standing on the right near a table at which is seated, on the extreme left, an old lady holding a child by the hand. A young lady is standing behind her chair, and two gentlemen, one standing, the other seated, and holding a book, are on the farther side of the table.

Signed with monogram.

Panel, 13 in. by 25 1/2 in.



COQUES (GONZALES)

(1613-1634)

6. — A Family Group

Described in Smith's Catalogue (part IV, p. 262, n° 33) as follows :

« A company, consisting of a lady and a gentleman, with their four sons and a daughter, assembled on the summit of some steps at the entrance of a noble mansion. The two older persons are seated, with their backs towards the house; the daughter stands on the mother's left, and the two youngest boys, leading a fine dog by a string, stand in front of their parents; one of the boys is looking up at his eldest brother, who is dressed in black silk, and in the act of ascending the steps, followed by the remaining youth, having a guitar in his hands. Several instruments of music, and some books, lie on the steps, on the right of the picture. »

Signed : Gonzalo F.

Panel, 26 3/4 in. by 34 3/4 in.

Described in Smith's « Catalogue Raisonné », part IV, p. 262, n° 33.

From the Hérès Collection, Brussels.

— Salamanca Collection, Paris, 1867.

— Collection of H. T. Ward, Esq., London.



5. Cognin (Pieter)



6. Cognin (Gonzales)

DAVID (GERARD)
(ABOUT 1460-1523)

7. — Calvary

In the centre of the middle distance, Christ expiring on the cross, with the Virgin, St. John and Mary Magdalen at its foot. In the foreground are three Saints, St. Michael, trampling on the Demon, St. Andrew with his cross of martyrdom, and St. Francis of Assisi or perhaps St. Anthony of Padua. In the distance a troop of soldiers on the march and a fortified town.

Panel, 48 1/2 in. by 31 in.

From the Collection of M. Léon Somzée, Brussels.



DYCK (ANTHONY VAN)
(1599-1641)

8. — Portraits of a Family

A gentleman, a lady and their little child are grouped on the marble terrace of some palace. The lady seated in an armchair on the right, turned slightly to the left, holds her baby on her lap. The gentleman seated in the centre and bending towards her, holds the child by the hand. A little spaniel is at the lady's feet in front. A parrot is perched on the base of a column to the left. A balustrade and a landscape view on the same side. Whole-length figures. Life-size.

The family arms and the inscription A° 1634 are on the base of the column.

Canvas, 64 1/2 in. by 84 in.

From the Collection of W. J. Geoghegan, Rockfield, Blackrock.



Fig. 1. David Gerard.



Fig. 2. Peter Paul Rubens.

EYCK (JAN VAN)

1390-1440

9. — Portrait of Philippe le Bon

Turned to the right and looking in the same direction, with a large black hood and a black mantle, edged with fur. Bust. Half the size of life.

Panel, 3 3/4 in. by 6 1/2 in.

From the Collection of J. van Speybroeck.



FLEMISH SCHOOL

(XVth CENTURY)

10. — St. John the Baptist and St. John the Evangelist

A wing of a triptych.

11. — St. Catherine and St. Apollonia

A wing of a triptych. The companion to n^o 10.

Panels, each, 20 in. by 10 1/2 in.

From the Collection of Antonio Carrer, Venice.



9. — Eyck (Jan van)



10-11. — FLEMISH SCHOOL.

GOYEN (JAN VAN)
(1596-1656)

12. — A Sea View

On the left two fishing boats with sails set, and a rowing boat. On the right a jetty with a signal post, near which are two other boats. A strip of land with the outskirts of a town in the distance. Cloudy sky.

Signed with monogram.

Panel, 10 1/4 in. by 27 1/4 in.



GOYEN (JAN VAN)
(1596-1656)

13. — View of Nimeguen

In the middle distance the town of Nimeguen enclosed by walls. In the foreground sand-hills over which are distributed numerous figures, horsemen, and cattle. On the left the river with shipping. Cloudy sky.

Signed and dated : J. v. Goyen, 1653.

Canvas, 37 in. by 60 1/4 in.



12. Goyen (J. van)



13. Goyen (J. van)

FLEMISH SCHOOL
(XVIth CENTURY)

14. — Portrait of a Lady

Full-face, looking at the spectator. Low-cut red velvet dress with puffed sleeves. She holds her gloves in her right hand; her right arm rests on a table covered with a green cloth. Her left hand is placed on her hip. Half-length figure. Nearly life-size.

Panel, 26 3/4 in. by 21 in.

From the Collection of J. van Speybroeck.



HEDA (WILLEM CLAES)
(1594-?)

15. — Still-Life

On a table covered with a white cloth are a large tin ewer, an upset tankard, a boiled ham on a large plate, a glass filled with wine on a smaller plate, and on a third plate, a partly peeled lemon and two slices cut from it.

Panel, 27 1/2 in. by 37 1/2 in.

From the Collection of Raede van Oldebarnevelt.

HELST (BARTHOLOMEUS VAN DER)
(1611 OR 1612-1670)

16. — Portrait of a Lady

Turned to the left, looking at the spectator : white lace cap, large white ruff and strings of pearls round her neck. Black dress. Bust. Life-size.

Signed.

Panel, oval, 25 in. by 18 1/2 in.



HELST (BARTHOLOMEUS VAN DER)
(1611 OR 1612-1670)

17. — Portrait of a Gentleman

Turned to the right, looking at the spectator; with grey moustache and pointed beard. Skull-cap, black dress, relieved by a flat linen collar. Bust. Life-size.

Signed.

Panel, oval, 25 in. by 18 1/2 in.



17. — Heist (B. van der)



16. — Heist (B. van der)

HOBBEEMA (MEINDERT)
(1633-1709)

18. — A Rural Village Scene

Described in Smith's Catalogue (part IV, p. 125, n° 39), as follows :

« A rural village scene, representing a view on a high road, on the right of which is a church, of an octagon form, enclosed by a low wall, and partly concealed by high trees; in this part also is a little country inn, agreeably shaded by clusters of trees. A man, a woman, and a boy, apparently in chat together, are on the road in front, and beyond these are seen other figures. Painted in a broad and effective manner, with a fine impasto of colour. »

Panel, 21 in. by 26 1/2 in.

Described in Smith's « Catalogue Raisonné », part IV, p. 125, n° 39.

From the Collection of M. Muilman, Amsterdam, 1813.

— — M. Lapeyrière, Paris, 1817.

— — George Morant, London, 1832.



HOBBEEMA (MEINDERT)
(1638-1709)

19. — A Canal at Amsterdam

On the right a round clock tower, a row of red-roofed houses, and trees bordering the canal. A wooden bridge leads to a landing place on the opposite bank.

Signed : M. Hobbema.

Panel, 20 1/4 in. by 28 in.

HOOCH (PIETER DE)
(1630 — AFTER 1677)

20. — Dutch Interior

Described in Smith's Catalogue (part IV, p. 223, n° 14) as follows :

“ The interior of a room, in which are a woman seated near a chimney, with a basket of pears in her lap, and a child near her, showing one of them to a maid-servant. ”

Signed : P. de Hooch.

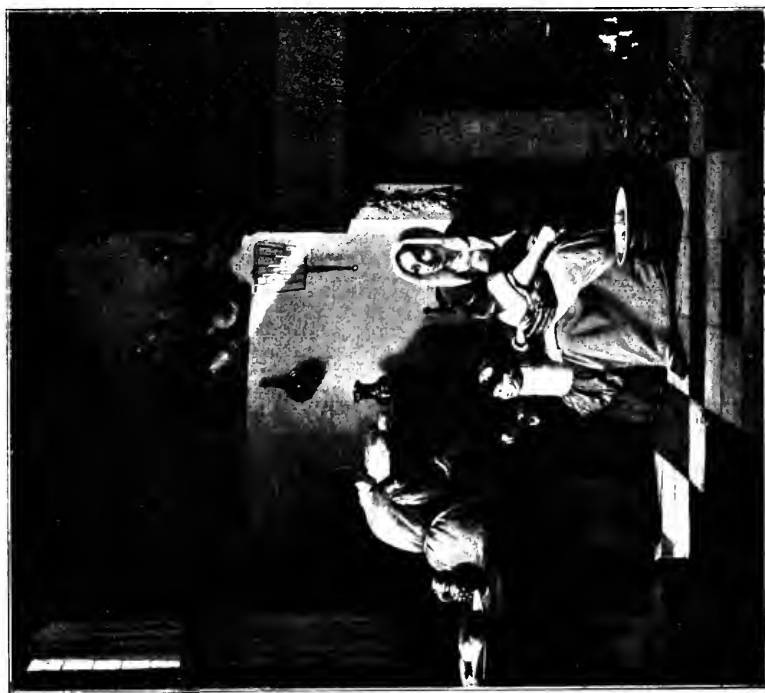
Canvas, 27 1/2 in. by 25 in.

Described in Smith's « Catalogue Raisonné », part IV, p. 223, n° 14.
From the Collection of M. Gildemeester, Amsterdam, 1800.

Mrs. Berger, London.



19. Hobbema (M.)



20. Hooch P. de

JANSSENS (CORNELIUS) VAN CEULEN
(1590-1664)

21. — Portrait of a Lady holding a Rose

Turned to the left, looking at the spectator, her blond hair falling in ringlets on both sides of her face. She wears a black dress, partly covered by a grey scarf thrown over her left shoulder. A pear-shaped pearl suspended from a narrow black ribbon is attached to the front of her chemisette and she wears a string of pearls round her neck. Her hands are crossed in front of her, the right holding a rose. Three-quarters length figure. Life-size.

Canvas, 35 1/2 in. by 28 in.

From the Collection of C. W. Bacon, Esq.



JANSSENS (CORNELIUS) VAN CEULEN
(1590-1664)

22. — Portrait of a Gentleman

Turned slightly to the right, looking at the spectator. Long curly hair, moustache and imperial. Flat linen collar with tassels. Black velvet doublet.

Canvas, 28 1/4 in. by 22 in.



22. JANSSENS (C.) VAN CULLEN



21. JANSSENS (C.) VAN CULLEN

KONINCK (SALOMON)
(1609-1656)

23. — A Merchant

Interior; an old man, in a black velvet cloak and cap, seated to the right, writing at a table, on which are several papers and documents; in a recess in the wall are an hour-glass, a crucifix, and a skull.

Signed and dated : S. K. 1635.

Panel, 27 1/2 in. by 21 in.

Exhibited at the Royal Academy, London, 1835.

From the Collection of the Marquis of Stafford.

— — Lord Granville.
— — Colonel Hankey, Beaulieu, Hastings.



MAES (NICOLAES)
(1632-1693)

24. — Portrait of a Lady

Turned to the right, looking at the spectator; in a yellow dress with crimson scarf round her shoulders. Her hair is entwined with pearls, and she wears a string of pearls round her neck. Half-length figure. Life-size.

Signed : N. Maes.

Panel, 29 in. by 23 in.



23. KONINK 1871



24. MAES N. 1

MASSYS (QUINTEN)

(1466-1530)

25. A Bust of Christ

Full face. His right hand raised in benediction; He holds a cross in his invisible left hand. Richly embroidered crimson mantle fastened by a jewelled clasp in front. Green background. Life-size.

Panel, 16 in. by 14 1/2 in.



MOSTAERT (JAN)

(1470-1556)

26. — The Crucifixion

In the centre Christ crucified; on the left the Virgin; on the right St. John, and behind St. Mary Magdalen kneeling. The town of Jerusalem in the background.

Panel, 19 in. by 14 1/2 in.



26. — Mostard (J.)



25. — Masson (Q.)

NEER (AERT VAN DER)
(1603-1677)

27. — A Dutch Town on a Canal by Moonlight

In the centre the canal with buildings on both banks. Several boats enliven the canal. Some decayed trees are lying in the foreground and two men on horseback are seen on the right. In the middle distance on the left some houses on fire.

Canvas, 19 1/4 in. by 23 1/4 in.



ORLEY (BARENT VAN)
(ABOUT 1491-1542)

28. — Portrait of a young Lady

Seated behind a table, her left hand resting on a casket, her right holding a small vase containing a bunch of flowers. She is dressed in a green robe, a crimson mantle, and a loose white shirt, which leaves her bosom bare. Her curly flaxen hair falls on her shoulders. In a recess of the wall behind, on the right, death, figured by a skeleton, seems to watch his prey. Half-length figure. Life-size.

Canvas, 20 1/2 in. by 22 1/2 in.



27. — NEER (A. van der)



28. — ORLEY (B. van)

OSTADE (ISACK VAN)
(1621-1649)

29. — Peasants halting at an Inn

On the right a groupe of peasants consisting of a woman who holds her child in her arms, a man reclining on the ground, another holding up a glass of wine, and a third smoking his pipe, while a woman is looking on. In the centre, a bay horse is waiting for the provender, which a man is about to put in the trough. Farther to the left, a white horse is feeding from a sack. A boy with a bundle on his back and carrying a boot in his right hand and other figures variously occupied are nearer the foreground. A dog and a hen on the left. A waggon and groups of peasants in the background.

Signed and dated 1643.

Canvas, 39 in. by 51 1/2 in.



POTTER (PAULUS)
(1625-1654)

30. — Cows and Goats reposing

Six cows, three of which are standing and three lying down, and two goats are grouped on the right at the foot of a hillock crowned by a withered tree. On the left, a rivulet on which are two ducks, is winding away into the distance. Beyond, in the middle distance, on the extreme left are the ruins of an ancient building.

Signed below on the left : Paulus Potter f. 1649.

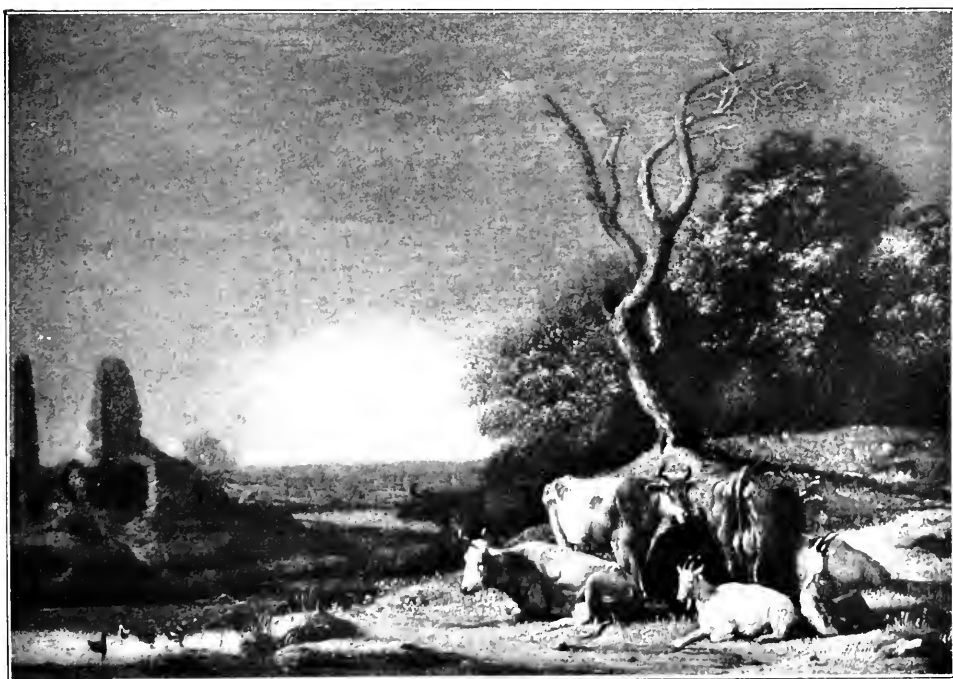
Panel, 14 1/2 in. by 20 1/4 in.

Etched by E. Salmon.

From the Collection of G. Perkins, Esq., Chipstead.



29. — OOSTADE (G. van)



30. — POTTER (P.)

RAVESTEYN (JAN ANTHONISZ VAN)
(1572-1657)

31. — Portrait of Jannetje Willems Hooft Wife of Abraham Le Gillon

Standing, turned to the left, looking at the spectator. A lace cap on her dark hair, a large white ruff round her neck. Black velvet dress, embroidered with gold at the bodice. She holds a fan in her right hand. Three-quarters length figure. Life-size.

Panel, 44 1/2 in. by 31 1/2 in.

Companion to the next picture.
From the Collection of Antonio Carrer, Venice.



RAVESTEYN (JAN ANTHONISZ VAN)
(1572-1657)

32. — Portrait of Abraham Le Gillon

Standing, turned slightly to the right, looking at the spectator. His left hand, holding his glove, is placed on the edge of a table in front of him, his right rests on his hip. He has short brown hair, moustache and a pointed beard, and wears a black satin doublet with white ruff. Three-quarters length figure. Life-size.

Inscription on back of panel : « Abraham Le Gillon, Zoon van Pieter Le Gillon Joanszoon en van Roriana Le Martin Pieters dochter, geboren 1579, trouwde 1602 July 23, Jannetje Willems Hooft, Stierf 1650 Aug. 13. »

Panel, 44 1/2 in. by 31 1/2 in.

Companion to the preceding picture.
From the Collection of Antonio Carrer, Venice.



32. — RAVESMAN, J. A. van



34. — RAVESMAN, J. A. van

REMBRANDT VAN RIJN

(1636-1669)

33. — Head of Christ

Full face, looking to the left. The head slightly inclined towards the left shoulder. Long curly dark hair falling on the shoulders. Brown dress. Small bust.

Signed : Rembrandt f. 1655.

Panel, 15 1/4 in. by 13 in.

From the Collection of Madame de Sauley, Paris.

— — Comte de la Bégassière, Paris.

Mentioned by Vosmaer, p. 555.

— Dutuit, p. 53.

— Wurzbach, n° 432.

Described in Bode's « The Complete Work of Rembrandt », vol. VI, n° 412.



REMBRANDT VAN RIJN

(1636-1669)

34. — Bust-Portrait of a young Man (Titus?)

Turned to the left, looking at the spectator; beardless; thick curly brown hair. Black cap, reddish-brown coat. Bust. Life-size.

Picture of the latest period of Rembrandt.

Canvas, 20 1/2 in. by 16 in.



54. — REMBRANDT VAN RIJN



55. REMBRANDT VAN RIJN

RUBENS (PETRUS PAULUS)
(1577-1640)

35. — Portrait of the Archduke Ferdinand
Cardinal-Infant of Spain
Governor of the Netherlands

Standing, turned to the left, looking at the spectator. Fair hair and moustache. Clad in armour, with a purple scarf across his breast; broad brimmed black hat. His gloved right hand holds a baton, his left is placed on the hip. His plumed helmet lies on a table to the left. Columns and red curtain in the background. Three-quarters length figure. Life-size.

Canvas, 45 in. by 36 in.

This picture was painted in 1635.

Exhibited British Institution, London, 1815.

From the Collection of Sir J. Reynolds, P. R. A.

—	—	the Earl of Upper Ossory.
—	—	Rt. Hon. Lord Lyveden.
—	—	Hon. Vernon Smith.



RUBENS (PETRUS PAULUS)
(1577-1640)

36. — Bull-Hunt

Five horsemen are fighting two bulls, one of which is lying dead on the left, while the other is attacking a cavalier on a white horse. On the left, a man, a woman, and a dog are coming to the rescue of the horsemen. This latter group is unfinished.

Panel, 16 1/2 in. by 37 1/2 in.

Sketch for the large picture at the Madrid Gallery.

RUBENS (PETRUS PAULUS)
(1577-1640)

37. — Meleager presenting the Head of the Calydonian Boar to Atalanta

The nymph is seated on the left, a scarlet mantle cast over her knees; her left hand is placed on her bosom, and her right extended to take the present from the youth, who stands by her side with his right arm round her neck; a cupid is between them, and the carcase of the boar lies at his feet. On the opposite side is a dog jumping up on the knee of the nymph : the harpy of Envy is seen in the clouds above.

Signed : P. P. R. f. 1634.

Panel, 21 $\frac{3}{4}$ in. by 17 $\frac{1}{4}$ in.

From the Collection of King Augustus of Poland, Royal Palace of Warsaw.

— — Countess of Waldenburg.

— — Herr A. Heller, Vienna.



36. — RUBENS (P. P.)



37. — RUBENS (P. P.)

RUBENS (PETRUS PAULUS)
(1577-1640)

38. — Christ delivering the Keys
to St. Peter

The Saviour, standing on the left, draped in a crimson mantle, His left hand raised above His head, is delivering the keys to St. Peter who stands opposite Him draped in a yellow cloak. Four other disciples are seen in the background. Three-quarters length figures. Life-size.

Canvas, 70 1/2 in. by 61 1/4 in.

Inscription on back of picture : « Petrus Paulus Rubens pinxit. David Teniers junior Ex Haeredibus Renovavit Anno 1676. »

and :

« Ce tableau m'appartient de compte à demi avec mon frère François. (Nieuwenhuys.) »

This picture was painted for the chapel of the tomb of John Brueghel and his family, in the Carthusian Church at Brussels, from whence it was sold in 1765, to defray the expenses of repairing the church, to M. Braamcamp, for 5000 florins (£ 450).

Described in Smith's « Catalogue Raisonné », part II, p. 52, n° 146.

— Max Rooses, « L'Œuvre de Rubens », vol. II, p. 35, n° 258.

Engraved by P. de Jode.

From the Braamcamp Collection, Amsterdam, 1771.

— Van Lankeren Collection, Antwerp.

— Nieuwenhuys Collection.

— Lord Northwick's Collection, Cheltenham, 1859.

— W. L. Grant's Collection, London, 1881.

Collection of M. de Potemkin, Brussels.



33. — RUFENS P. P.

39. — The Conversion of St. Paul

Described in Smith's Catalogue (part II, p. 217, n° 774) as follows :

« This magnificent picture offers a composition of extraordinary grandeur. The principal group consists of four horsemen, and six figures on foot, the whole of which are thrown into confusion by the supernatural appearance of the Saviour in the Heavens. Saul, the object of this visitation, struck with terror, lies prostrate and senseless on his back in the foreground, with one leg on the horse's back, which has fallen forward on his knee; at the same instant one of his attendants is stooping at his head to assist him; a little retired from these another of his escort, mounted upon a terrified horse rearing upright; and beyond him is an armed standard-bearer. On the right of the picture is a third soldier, clad in armour, riding a fiery charger, which is kicking up behind; those of Saul's attendants on foot are equally affected with terror and dismay. A brilliant light, emanating from the Saviour, is diffused over the centre group, producing an effect at once awful and sublime. In whatever view this superb production is considered, whether with regard to the composition and drawing, the richness and glow of the colouring, or the masterly boldness and freedom of the handling, the mind and eye of the connoisseur will dwell upon it with real delight and confess it to be a work of the highest real excellence.

Engraved by Bolswert.

This noble gallery picture was formerly the property of M. de Montesquiou of whose family it was purchased by Mr. Delahante, to whom the country is indebted for the importation of many first rate pictures. Mr. Hastings Elwyn became the possessor of it in 1306: from him it passed into the collection of R. H. Davies, Esq., M. P., at the sum of 4000 guineas. »

Canvas, 8 ft. by 11 ft. 6 in.

The picture was purchased from R. H. Davies, Esq., by Sir Ph. Miles, in whose family it remained nearly a hundred years.

Engraved by Bolswert, and by John Young in the « Miles Gallery ».

Described in Smith's « Catalogue Raisonné », part II, p. 217, n° 774.

— Dr. Waagen's, « Art Treasures », vol. III, p. 186.

— Max Rooses, « L'Œuvre de Rubens », vol. II, p. 329.

Exhibited at the British Institution, 1815, and Burlington House, 1875.

There is a sketch for this picture at the Grosvenor Gallery, London.



RUISDAEL (JACOB VAN)
(1628-1682)

40. -- Bleaching Grounds

Described in Smith's Catalogue (Supplement, p. 639, n° 16) as follows :

« The view exhibits, on the right of the picture, high sandy hills, covered in part with verdure, and a few bushes and trees, which recede into the distance; a cottage, partly concealed by a jutting portion of the bank and an oak tree, is at the side, and a pond flows along the base of it. On the opposite side and close to the front, is a man on a chestnut horse, leading a white one; they appear to have just quitted the water, and are ascending the bank, preceded by three dogs; these are by the pencil of Wouwerman. The foreground is broken and picturesque, and in a field serving for bleaching grounds, in the second distance, are people tending the linen. The church of Haarlem is seen in the distance. Painted with a free pencil, and a crisp and sparkling touch. »

Signed : J. v. Ruysdael.

Panel, 20 in. by 25 3/4 in.

Described in Smith's « Catalogue Raisonné », Supplement, p. 639, n° 16.

From the Collection of Mr. Chaplin.

— Shandon Collection, London, 1877.

— Boha Collection, London, 1885.

RUISDAEL (JACOB VAN)
(1628-1682)

41. — Landscape with Houses

In the centre a road descending towards a pool in the foreground. On the right a row of cottages with three figures in the doorway of the foremost of them; trunks of trees on the left. On the road are a man carrying a long staff, and a boy, and farther back a man accompanied by a dog conversing with a woman. On a hill in the middle distance is a house flanked by clusters of trees. Evening effect.

Signed : J. v. Ruisdael.

Canvas, 41 1/2 in. by 49 1/4 in.

Collection of Herr A. Twietmeyer, Leipzig.



40. — Ruysdael, J. van



41. — Ruysdael, J. van

RUYSDAEL (SALOMON VAN)
(?-1670)

42. — A woody River Scene

From a wide river in the middle distance a rapid stream flows off towards the foreground. On the bank to the right a hunting-party consisting of two horsemen and a lady, with attendants and dogs, are halting in the shade of a high cluster of trees. Cloudy sky.

Signed.

Canvas, 30 in. by 41 1/2 in.

From the Collection of Colonel Hankey, Beaulieu, Hastings.



RUYSDAEL (SALOMON VAN)
(?-1670)

43. — River Scene with Ferry-boat

On the left a rich group of trees in front of which two men are hauling ashore a boat with two fishermen and a fish-basket in it. Three other men are standing by in conversation. On the right a ferry-boat, containing eight men and three cows. Beyond, on the opposite bank of the river, a *château*, near which are several sailing boats.

Signed, and dated 1663.

Canvas, 26 in. by 34 3/4 in.



42. — RUYSDAEL (S. van)



43. — RUYSDAEL (S. van)

STEEN (JAN)

(1626-1679)

44. — Twelfth-Night

The jovial party, consisting of nine persons, is grouped round a table. In front, with her back turned to the spectator, sits a woman, with a child, holding a golf-club, standing by her side. On the farther side of the table the king is drinking off a glass of wine. On his right, a young woman is holding her hands to her ears to protect them against the noise made by two droll fellows, whimsically dressed, one of whom is rattling on a rommelpot, while the other, carrying a broom over his shoulder, is shouting into her ear. A masked man, with a paper star fixed to the top of a staff, is entering the door on the right. A green curtain hangs from the ceiling. A little dog is standing in the centre of the foreground.

Signed : J. Steen.

Canvas, 30 1/2 in. by 28 1/4 in.

From the Collection of Baron de Beurnonville, Paris.



TENIERS (DAVID), THE YOUNGER

(1610-1690)

45. — The Interior of a Guard Room

On the foreground on the left and in the centre a quantity of armour and military implements. On the right two men seated, one lighting his pipe, the other filling it. In the background a number of soldiers round a table playing cards, and others near the fire.

Signed on the left : D. Teniers.

Canvas, 23 in. by 33 in.

From the Collection of M. Boitelle, Paris, 1867.

— Prince B. Narishkine, Paris, 1883.

— Th. Hoech, Munich, 1892.



44. SOLEX (Jan)



45. TEXTIERS. D., the Younger

TENIERS (DAVID), THE YOUNGER
(1610-1690)

46. — A Village Scene

In front of a large thatched cottage flanked by a tree are four peasants in conversation. A small dog is near them. A young woman is entering the door of the cottage. The houses and church of a village are seen in the distance on the left.

Signed : D. Teniers.

Panel, 15 1/2 in. by 21 1/4 in.



TENIERS (DAVID), THE YOUNGER
(1610-1690)

47. — Interior of a Butcher's Shop

On the left a young woman in a red jacket and blue skirt at a well, from which she is about to draw water with an earthen jug. Near her, on the ground, a number of kitchen utensils are distributed along the foreground. A white and brown dog is standing near. In the background hangs the carcase of an ox with a man and a woman in conversation beside it.

Signed with monogram.

Canvas, 30 1/2 in. by 45 in.

From the Collection of the Duc de la Trémoille, Paris.



46. TENIERS, D., the Younger



47. TENIERS, D., the Younger

TER BORCH (GERARD)
(1617-1631)

48. — Portrait of a Dutch Lady

Standing, turned to the left, looking at the spectator. Black dress, lace cap, and large white ruff. She holds her left hand glove in her gloved right hand. Small, whole-length figure.

Copper, 19 in. by 13 1/2 in.



TER BORCH (GERARD)
(1617-1631)

49. — Portrait of a Dutch Gentleman

Standing, turned to the right, looking at the spectator. Black dress and mantle, broad-brimmed black hat on his blond hair, white pendant collar edged with lace, large boots. Small, whole-length figure.

Copper, 19 in. by 13 1/2 in.



43. THE BORN CO.



49. THE BORN CO.

TER BORCH (GERARD)
(1617-1631)

50. — Interior of a Cabaret

An officer in a yellow doublet and crimson cap, with long black hair flowing over his shoulders, is seated at a table in profile to the left, holding a glass with both hands. By his side is seated his companion, with a large slouched hat and wrapped in a wide mantle, also holding a glass with his right hand. A boy stands behind, on the right, with a bottle under his arm. Half-length figures.

Signed with monogram.

Panel, 9 3/4 in. by 7 1/4 in.

From the Collection of M. R. Mège de Malmont.



VELDE (ADRIAEN VAN DE)
(1635 OR 1636-1672)

51. — « Le Passage du Gué »

A herdsman on a white horse conversing with a young woman, both standing in a stream, which they are fording with their herds of cattle and sheep. In the middle distance, on the left, a ruined castle on an eminence. Lofty hills in the background.

Signed : A. v. Velde, 1650.

Canvas, 20 in. by 17 1/2 in.

From the Collection of Herr A. Heller, Vienna.



51. — Vliet, A. van der



50. Titian, (c.)

VELDE (WILLEM VAN DE)
(1633-1707)

52. — A large Sea-Piece

A calm sea with several men-of-war at anchor, all flying white flags. The most conspicuous is that on the right, with all sails set. Smaller craft are moving round the war vessels, and are seen in the distance. Cloudy sky.

Canvas, 36 1/4 in. by 44 1/4 in.

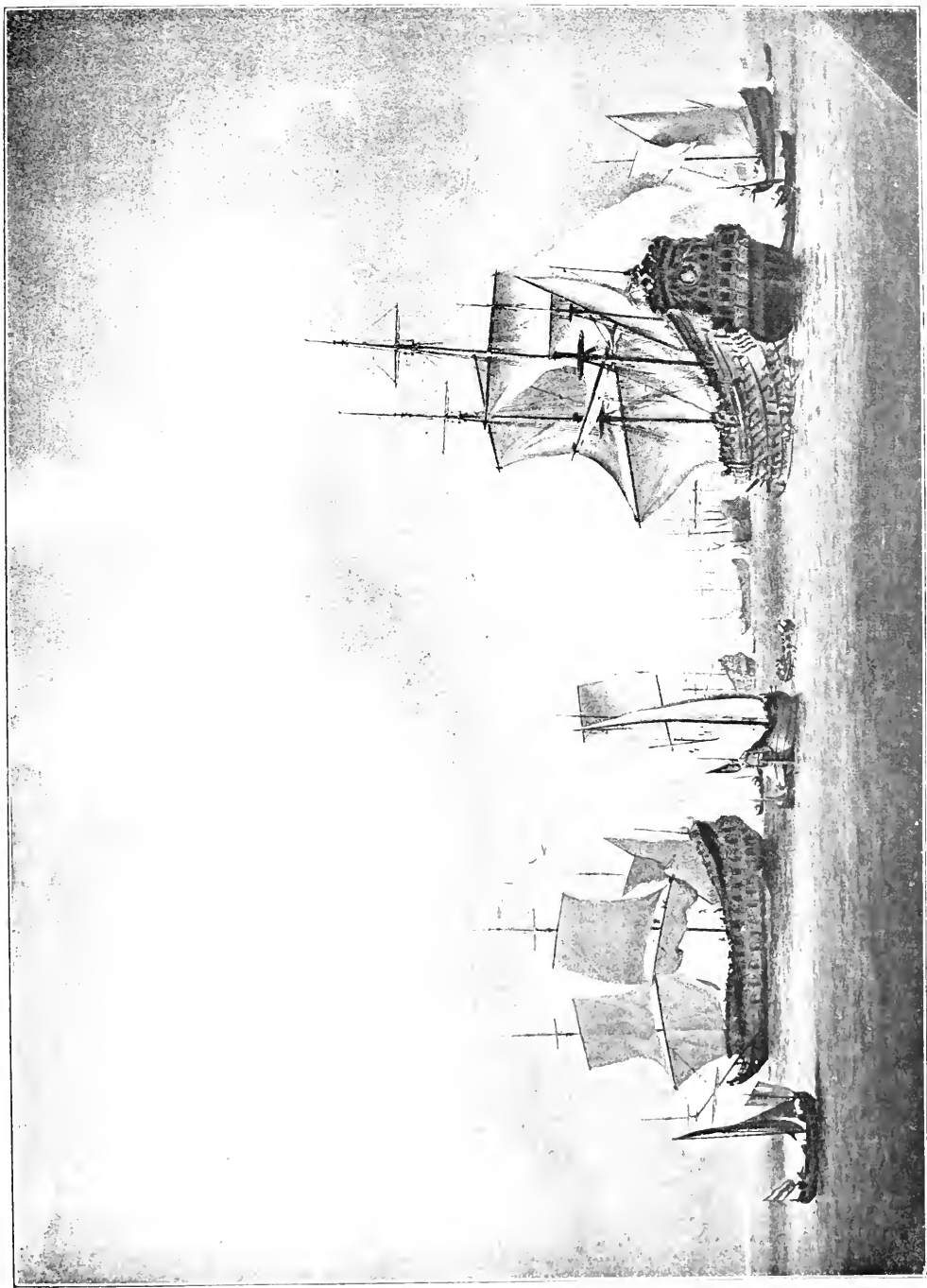


Fig. 2. A large ship, van de

ITALIAN AND SPANISH SCHOOLS

ANGELICO (FRA GIOVANNI DA FIESOLE, CALLED L')
(1387-1455)

53. --- Small Altar Picture painted on both Sides

The front represents Christ on the cross between St. John and Mary Magdalen, the back a saint in adoration before a group of angels. These paintings, on a gold ground, are surrounded by round reliquaries closed with glass, and the frame, pointed at the top, is of carved and gilded wood decorated with paintings.

On either side of this centre part a panel by a Florentine artist, similarly framed, has been added. They represent: The Baptism of Christ by St. John in a hilly landscape, in the presence of two angels kneeling; and an apparition of a holy woman, who is standing on the waters of a river.

Height of the centre part 27 1/2 in., width 12 in.

Total length of the three parts 70 1/2 in.

From the Collection of Herr Miller von Aichholz, Vienna.

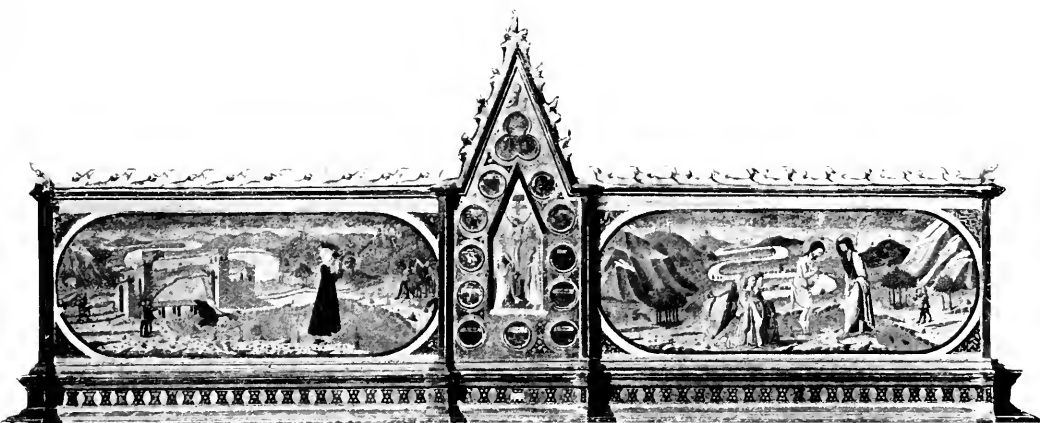


ANTONIAZZO ROMANO
(XVth CENTURY)

54. --- Virgin and Child

The Virgin is seated to the left, dressed in a red robe and blue mantle. With both hands she supports the Infant who stands naked on a red cushion on her lap. On a gold ground

Panel, arched top, 30 in. by 19 3/4 in.



53. — ANGELICO (Fra)



54. — ANTONIAZZO ROMANO

BOTTICELLI (SANDRO)

(1416-1510)

55. — The Story of Nastagio degli Onesti, from Boccaccio's Decameron

Within a decorated enclosure with trees is spread a table for a feast, the guests are mostly standing in attitudes of surprise; in front, in the centre, is a lady running to the left, attacked by dogs, and pursued by a horseman; on the left is Nastagio, his arms extended; on the right, wooded background.

Panel, 27 1/4 in. by 54 in.

Exhibition of Early Italian Art, New Gallery, London, 1893-4.
From the Collection of the Earl of Ashburnham.



BRONZINO (AGNOLO DI COSIMO, CALLED)

(ABOUT 1502-1572)

56. — Portrait of Caesarino Sforza

Standing, turned to the right, looking at the spectator. Black cap and doublet. He holds his gloves in his left hand, which rests on the edge of a table, covered with a green cloth. Three-quarters length figure. Life-size.

Panel, 50 in. by 36 in.

From the Guadagni Gallery, Florence.



55. — BOTTICELLI S.



56. — BRONZINO Agnolo di Cosimo, called

GUARDI (FRANCESCO)

(1712-1793)

57. — The Piazzetta, Venice

View looking across the canal to the Piazzetta di S. Marco, Ducal Palace, and Dogana; numerous gondolas and boats moored at the quay and moving about on the canal.

Panel, 9 1/2 in. by 13 3/4 in.

From the Collection of Baron de Beurnonville, Paris.

From the Collection of M. Marmontel, Paris.



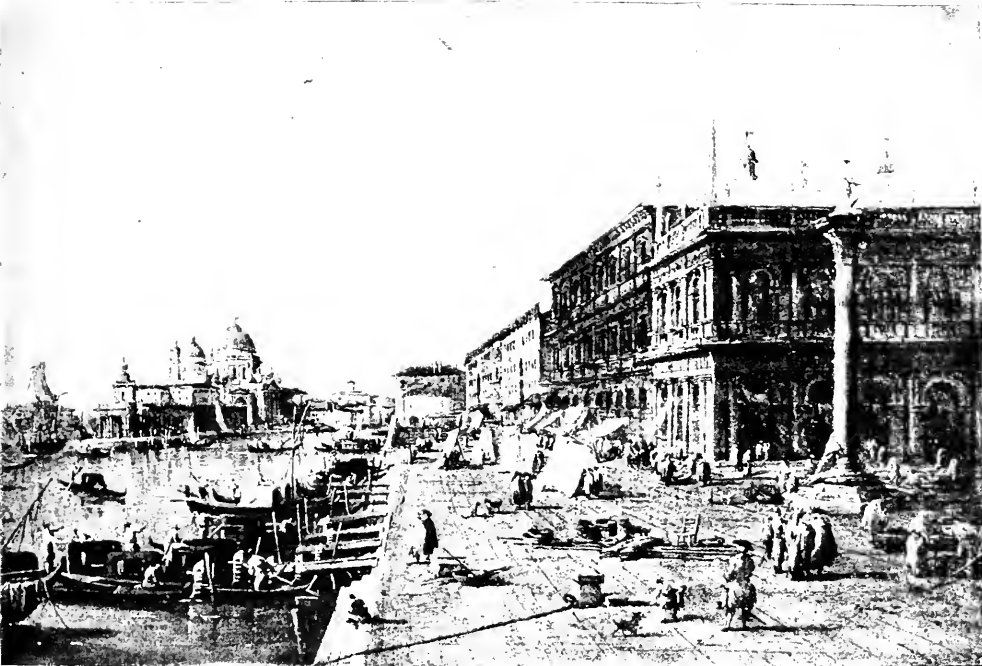
LUTINI (BERNARDINO)

(BETWEEN 1475 AND 1480 — AFTER 1533)

58. — Portrait of a young Lady

Turned to the left, looking at the spectator; long fair hair falling in ringlets on her shoulders. Red dress with green slashed sleeves. Bust. Less than life-size.

Panel, 10 in. by 12 1/4 in.



57. — GUARDI (F.)



58. — LAURE (B.)

PALMA (GIACOMO), THE ELDER
1480-1528

59. — « Salvator Mundi »

Full face, the head slightly inclined towards the left. Red tunic and blue mantle. His right hand raised in benediction. His left holds the terrestrial globe. Bust. Less than life-size.

Panel, 15 3/4 in. by 14 1/4 in.

From the Pinacoteca Borromeo Monti, Milan, 1830.

From the Collection of Colonel Hankey, Beaulieu, Hastings.



RAIBOLINI (FRANCESCO), CALLED FRANCIA
1450-1517

60. — Virgin and Child

The Virgin, seated, dressed in a crimson robe and blue mantle, is looking down upon the Infant Christ, who is seated naked in her lap, holding an apple in his left hand. Landscape background.

Panel, 25 in. by 19 in.

From the Collection of Colonel Hankey, Beaulieu, Hastings.



60. — RAFAEL (1500).



59. — PIERO DELLA FRANCESCA (c. 1480).

ROBUSTI (JACOPO), CALLED TINTORETTO
(1518-1594)

61. — Portrait of the Doge Hieronimus Prioli

Standing to right, looking at the spectator, clad in his robes of office. Long white beard. His right hand in his golden girdle, his left holding his gloves. Red curtain in the background. Three-quarters length figure. Life-size.

Inscribed on the right :

HIER : PRIOL :
DUX. M.D.LX.

Canvas, 51 1/2 in. by 33 1/2 in.



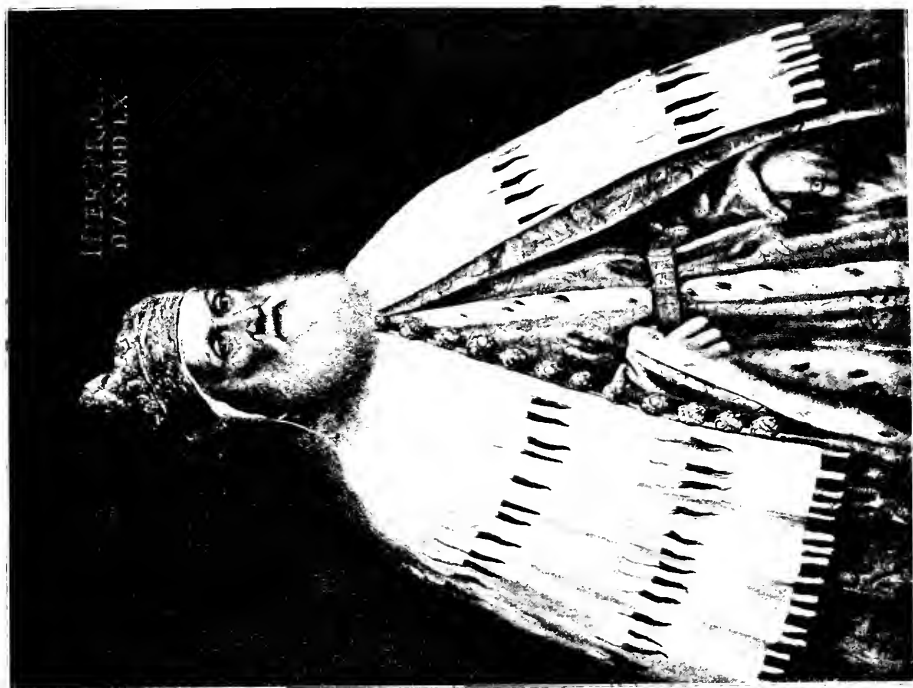
VELAZQUEZ DE SILVA (DIEGO)
1560-1660

62. — Still-Life

Different vessels and eatables are grouped on a table on the left. An earthen jug and a glass to the right on another table.

Canvas, 21 in. by 33 in.

From the Collection of M. Luis de Navas, Madrid.



101. ROBINSON J.



102. ALVAREZ DE SILVA D.

VECELLIO (TIZIANO)

(1477-1576)

63. — Portrait of Antonio Grimani, Doge 1521-1523

In ducal robes, with broad ermine mantle and cap, turned towards the right; standing behind a table on which his right hand, holding a white handkerchief, rests; on the table, which is enlivened by the kaleidoscopic colours of a Turkish cloth, are a lemon and a letter; in the background, the festoons of a red hanging. Three-quarters length figure. Life-size.

Canvas, 45 in. by 39 in.

This picture, painted in 1522, was an heirloom in the Grimani Palace at Venice till 1873, though sold by Countess Berchtold to Friedrich Ritter von Rosenberg, Consul general for the Netherlands at Vienna, in 1871. He died in 1890, when the picture became the property of his widow.

It is fully described by Crowe and Cavalcaselle « *Life of Titian* », I, p. 256. Exhibition of Venetian Art, London, 1894-5.



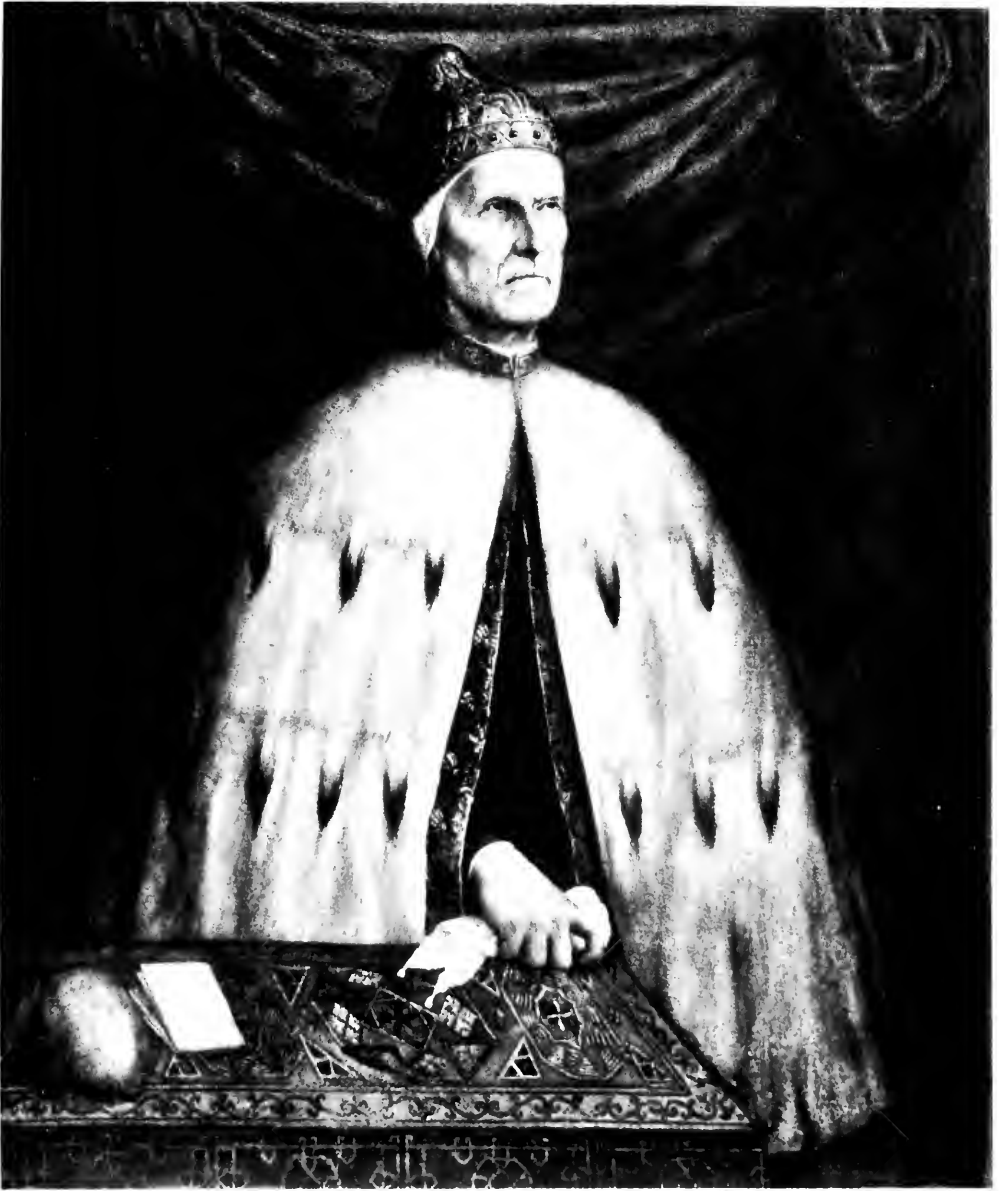
VECELLIO (TIZIANO)

(1477-1576)

64. — The Holy Family

The Virgin, in a red robe and blue mantle, is seated on the right, holding on her lap the Infant who is looking at and blessing the little St. John; the latter stands on a white cushion, with his hands folded, and the reed cross and scroll in his arms. St. Joseph is seated on the left in a green robe and yellow mantle, his head resting on his right hand, which holds a long staff. Columns and sky in the background. Full-length figures. Life-size.

Canvas, 70 1/4 in. by 50 in.





FRENCH SCHOOL

CLOUET (FRANÇOIS)

(ABOUT 1510-1572)

65. — Portrait of Henry II

Turned three-quarters to the left, looking at the spectator. Black jewelled cap, with a white feather. Small gold embroidered white collar. Black velvet doublet, striped with gold. Bust. Half the size of life.

Panel, 12 in. by 8 3/4 in.

From the Collection of Sir Henry Hope Edwards, London.



CLOUET (FRANÇOIS)

(ABOUT 1510-1572)

66. — Portrait of Madame de Suce

Turned to the left, looking at the spectator. Black coil, lace ruff. Rich pearl-ornaments on her dress. Bust. Half the size of life.

Panel, 13 in. by 9 3/4 in.



66. GOTT (F.)



65. GOTT (F.)

DROU AIS (FRANÇOIS-HUBERT)

(1727-1775)

67. — Portrait of a Lady

Seated to the right, looking at the spectator. A lace veil on her head. Dressed in a white satin dress with red bows in front of her bodice. She holds a fan in her right hand. Three-quarters length figure. Life-size.

Canvas, 35 in. by 28 1/4 in.



GELLÉE (CLAUDE), CALLED LE LORRAIN

(1600-1632)

68. — The Flight into Egypt

Described in Smith's Catalogue (part VIII, p. 304, n° 366), as follows :

« The Flight. The view exhibits an open country, with a cluster of trees near the centre of the foreground, in front of which are six persons, three of whom are playing instruments of music; and, in the surrounding meadows, are five cows and a number of goats; some of them are feeding on the bank of a rivulet, and others are enjoying the cooling stream. At some distance off on the right, is seen a round tower, near which are passing the sacred persons, attended in their flight by an angel. »

Canvas, 30 1/2 in. by 51 1/4 in.

Exhibited at Burlington House, London, 1832.

Described in Smith's « Catalogue Raisonné », part VIII, p. 304, n° 366.

From the Collection of J. Batt. Esq., New Hall, Salisbury, 1828.

From the Collection of Alfred Buckley, Esq., London, 1901.



97. — Diego Velázquez (1621)



98. — Claude Lorrain (1657)

GREUZE (JEAN-BAPTISTE)
(1725-1865)

69. — « La jeune Fille au Mouchoir »

Turned to the right, looking over her shoulder at the spectator.
A white kerchief tied over her fair hair. Bust. Life-size.

Canvas, 17 in. by 14 1/2 in.

Lithographed by B. Doizi, 1845.

From the Collection of the Countess of Winchelsea.

— — — Baron de Castille.

— — — Countess Albany, who bequeathed it to M. Fabre,
founder of the Montpellier Museum.



LOO (CHARLES-ANDRÉ VAN)
(1705-1765)

70. — Portrait of a Lady

Standing, turned slightly to the right, looking at the spectator.
Dressed in a pink robe, cut low in front, and a gold-embroidered
mantle lined with ermine. Her powdered hair is adorned with
ribbons and flowers. With her left hand she holds a bunch of
flowers to the front of her bodice. Her right hand rests on the
edge of a pedestal. Landscape background. Three-quarters
length figure. Life-size.

Canvas, 49 1/4 in. by 39 1/2 in.

From the Collection of Madame de Vernejoulles.



Fig. 100 (G. Veronesi)



Fig. 101 (G. Veronesi)

NATTIER (JEAN-MARC)
(1635-1766)

71. — Portrait of Mademoiselle de Charolais
Sister of the Duc de Bourbon

Seated in a landscape, facing the spectator, her head slightly inclined to her left shoulder. She is dressed in a scarlet robe cut low in front and a black cloak, and plays a guitar. On the left a Cupid holds an open music-book with both hands. Columns beyond. Blue cushion with fleurs-de-lis ornament on the right. Half-length figure. Life-size.

Signed : Nattier, pinxit. 1731.

Canvas. 43 1/2 in. by 56 3/4 in.

From the Collection of the Duke of Sutherland, Trentham Hall.



PATER (JEAN-BAPTISTE)
(1696-1736)

72. — « Le Mari cocu et battu »

An illustration to La Fontaine's « Contes » Livre premier.

« A monseigneur ferois-je un tel outrage?
Pour toi, tu viens avec un front de page!
Mais, foi de Dieu! ce bras te châtierà:
Et monseigneur puis après le saura.
Pendant ces mots l'époux pleuroit de joie.
Et, tout ravi, disoit entre ses dents :
Loué soit Dieu, dont la bonté m'envoie
Femme et valet si chastes, si prudents!
Ce ne fut tout, car à grands coups de gaule
Le pèlerin vous lui froisse une épaule:
De horions laidement l'accoutra:
Jusqu'au logis ainsi le convoya! »

Canvas, 17 3/4 in. by 21 1/2 in.

Engraved by Fillicoil.

TOCQUÉ (Louis)
(1696-1772)

73. — Portrait of a young Lady

Seated to the right, looking at the spectator. White low-cut dress, powdered hair adorned with flowers, a garland of which lies across her breast. She holds up some flowers with her left hand and is taking up others with her right. A star is shining above her head. Sky background. Three-quarters length figure. Life-size.

Canvas, 35 1/2 in. by 28 in.

From the Collection of Baron de Beurnonville, Paris.
— — — Madame Louis Stern, Paris.



72. — PATER (J.-B.)



73. — TOUQUÉ (L.)

VESTIER (ANTOINE)

(1740-1824)

74. — Portrait of a young Lady

Standing in a landscape, in a pink dress cut low in front with muslin sleeves, striped with white satin. Dark hair adorned with a ribbon and flowers. Her right hand, which holds a nosegay, rests on a pedestal. Three-quarters length figure. Life-size.

Canvas, oval, 34 3/4 in. by 28 in.

From the Collection of the Comte de Bryas, Paris.



VIGÉE-LEBRUN (LOUISE-ÉLISABETH)

(1755-1842)

75. — Portrait of the Artist

Turned to the right, looking at the spectator. Black hat and feather on her curly blond hair. White chemisette with a bow of pink ribbon in front. Pink sash, black lace mantilla. Bust. Life-size.

Canvas, 23 1/4 in. by 19 in.



75. — Vigili Lebrun (L.)



74. — Vestner (A.)

EARLY ENGLISH SCHOOL

BONINGTON (RICHARD PARKES)
(1801-1828)

76. — A View near Venice

A view of the lagoons outside Venice. On the left a two-masted sailing vessel; nearer the foreground some piles, a gondola, and the platform of a landing stage, built of planks. In the background the outskirts of the town.

Panel, 10 1/4 in. by 14 1/2 in.



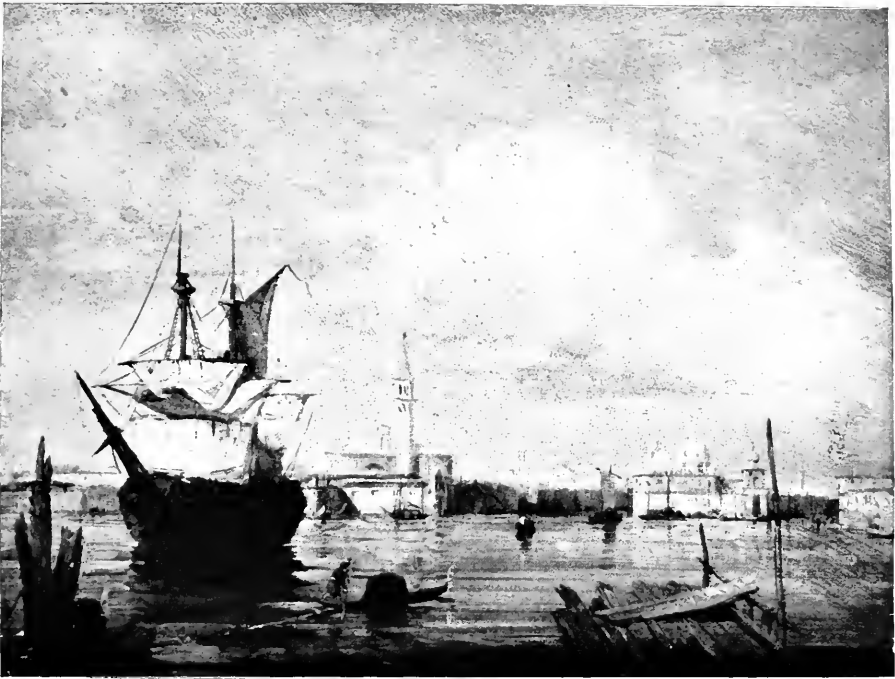
BONINGTON (RICHARD PARKES)
(1801-1828)

77. — View of Caen

Along the foreground a canal with a steamer on the left and a sailing-boat on the right. The farther bank of the canal is enlivened, all along the quay, with figures and merchandises. In the background the outlines of the town. Effect of early misty morning.

Signed on the left : B. f.

Canvas, 14 3/4 in. by 22 in.



76. — BOXINGTON (R. P.)



77. — BOXINGTON (R. P.)

CONSTABLE (JOHN), R. A.
(1776-1837)

78. — Spring

A wide stretch of flat country with a peasant ploughing in the centre; a cottage surrounded by trees on the left, and a windmill on the right.

Canvas, 8 1/2 in. by 21 in.

Engraved by David Lucas.



CONSTABLE (JOHN), R. A.
(1776-1837)

79. — « Willy Lott's House »

In the foreground a shallow stream. On the left, close to the water is a cottage with a steep tiled roof, flanked by trees. On the right, a fisherman seated on his punt.

Canvas, 17 1/4 in. by 23 in.

From the Collection of James Orrock, Esq., London.



78. — CONSTABLE (J.), R. A.



79. — CONSTABLE (J.), R. A.

CONSTABLE (JOHN), R. A.
(1776-1837)

80. — A little Girl with a Kid

A little girl in a gray dress and black cap, seated in a chair in the foreground of a landscape with a kid by her side. Small full-length figure.

Canvas, 20 in. by 16 $\frac{1}{4}$ in.



GAINSBOROUGH (THOMAS), R. A.
(1727-1778)

81. — Landscape with Animals

On the right, three cows followed by the herdsman and his dog are crossing a stream. A number of sheep are on the left. Behind, on the same side, is a cottage, surrounded by trees, with three figures at the door.

Canvas, 24 $\frac{1}{2}$ in. by 28 $\frac{1}{4}$ in.



30. — CONSTABLE (J.), R. A.



31. — GAINSBOROUGH (T.), R. A.

GAINSBOROUGH (THOMAS), R. A.
(1727-1776)

82. — Portrait of Lady Taylor

Turned to the right, looking at the spectator. Dark hair adorned with flowers. Pink dress, cut low in front, trimmed with ribbons and a string of pearls. A pink ribbon round her neck. Half-length figure. Life-size. In a painted oval.

Canvas, 29 in. by 23 3/4.



GAINSBOROUGH (THOMAS), R. A.
(1727-1776)

83. — Portrait of Georgina, Countess Spencer

Mother of Georgina, Duchess of Devonshire.

Turned to the right, looking in the same direction; in a brown riding habit; powdered hair. Hands crossed in front. Landscape background. Half-length figure. Life-size.

Canvas, 29 1/2 in. by 24 in.

Engraved by Bartolozzi.



33. GAINSBOROUGH (T.), R. A.



32. GAINSBOROUGH (T.), R. A.

GAINSBOROUGH (THOMAS), R. A.
(1727-1778)

84. — Portrait of Queen Charlotte

Turned slightly to the right, looking to the left. White muslin cap edged with lace, powdered hair. Black lace mantilla. Bust. Life-size

Pastel, 20 1/2 in. by 21 3/4 in.



GAINSBOROUGH (THOMAS), R. A.
(1727-1778)

85. — Portrait of Mrs. Siddons

Turned to the right, looking at the spectator. Black dress; large black hat with blue feathers. Powdered hair; black ribbon round her neck. Half-length figure. Life-size.

Canvas, 29 1/2 in. by 24 in.

Engraved by J.-I. Armytage.



37. — Gainsborough (T.), R. A.



34. — Gainsborough (T.), R. A.

HOPPNER (JOHN), R. A.
(1759-1810)

86. — Portrait of a Lady

Turned to the left, looking at the spectator, seated near a table covered with a red cloth. White dress, a narrow veil entwined in her hair, a gold chain with brooch round her neck. Red curtain in the background. A landscape view on the left. Half-length figure. Life-size.

Canvas, 29 in. by 24 in.

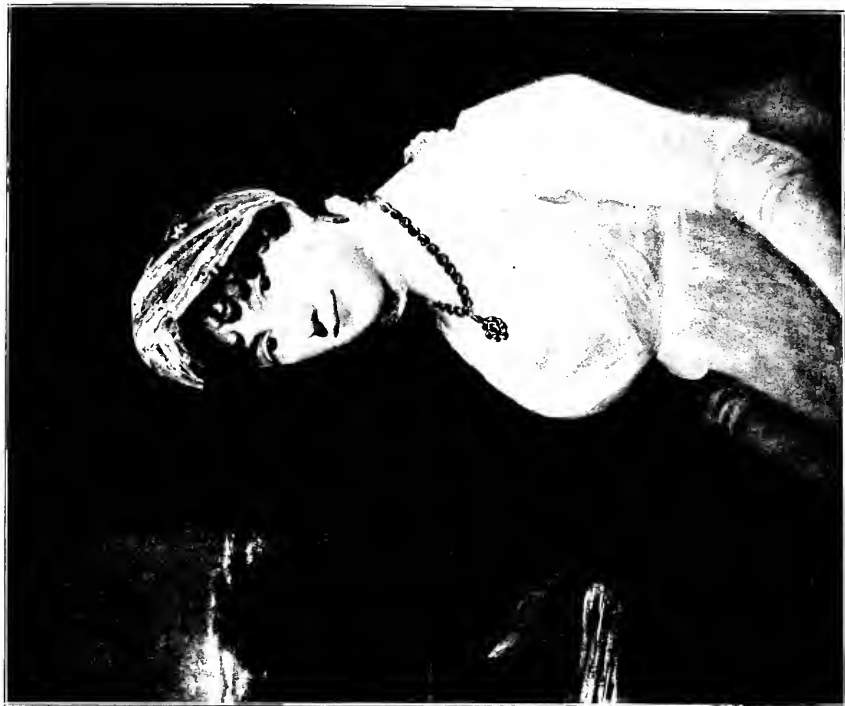


HOPPNER (JOHN), R. A.
(1759-1810)

87. — Portrait of a Lady

Turned to the left, looking at the spectator. Black muslin dress, white kerchief in her hair. Green curtain in background. Half-length figure. Life-size.

Canvas, 29 in. by 24 in.



36. HOPNER, J. R. A.



37. HOPNER, J. R. A.

HOPPNER (JOHN), R. A.
(1759-1816)

88. — Portrait of Mr. Linley, the Musician

Standing in a landscape, turned slightly to the right, looking to the left, with long curly hair falling on his shoulders. He is dressed in a black coat, and white waist-coat and necktie. His right hand rests on his stick: his left, placed on his hip, holds his gloves. Three-quarters length figure. Life-size.

Canvas, 46 1/2 in. by 36 1/2 in.

From the family of Mr. Linley.



LAWRENCE (SIR THOMAS), P. R. A.
(1769-1830)

89. — Portrait of the Countess of Darnley

Turned to the left, looking in the same direction. Dark curly hair. White dress, leaving her shoulders bare. She holds with her right hand a locket attached to a goldstring tied round her wrist. Bust. Life-size.

Canvas, 17 3/4 in. by 14 in.



36. LAWRENCE (Sir T.), P. R. A.



37. HOMER (J.), R. A.

RAEBURN (SIR HENRY), R. A.
(1756-1823)

90. — Portrait of Neville Wood, Esq.,
when a Child

Seated in a landscape, looking at the spectator, clad in a white shirt only, a fox-terrier lying by his side, on which he has placed his right hand. Full-length figure. Life-size.

Canvas, 29 in. by 24 in.

From the widow of the late Neville Wood, Esq.



REYNOLDS (SIR JOSHUA), P. R. A.
(1723-1792)

91. — Portrait of a Gentleman

Standing, full face, looking to the right. Small powdered wig, black suit and lace cuffs. An order on a red ribbon shows beneath his coat. He holds the sheath of his sword with his left hand; his right holds his cocked hat. Red curtain in background on the right. Three-quarters length figure. Life-size.

Canvas, 49 1/4 in. by 39 1/2 in.



61. — REYNOLDS. Sir J. J. P. R. A.



62. — RAEBURN. Sir H. O. R. A.

REYNOLDS (SIR JOSHUA), P. R. A.
(1723-1792)

92. — Portrait of Miss Emily Wynyard,
daughter of Lieutenant-General Wynyard

Seated, turned to the left, nearly full face, holding a scroll with Arabic inscription, her right arm resting on a pedestal; white dress, red sash; curtain background. Half-length figure. Life-size.

Canvas, 35 in. by 28 1/2 in.

This picture, painted in 1766, descended from the daughter of Countess Delawarr to her sister, who married Edward Pery Buckley. It comes from the collection of the late Alfred Buckley, Esq., I. P., of New Hall, Wilts.

Exhibited British Institution, London, 1853.

— Burlington House, London, 1883.

Engraved by J. Finlayson, 1771; also by S. W. Reynolds.

Mentioned in Graves and Cronin's « History of the Works of Sir J. Reynolds », III. pp. 1076-77.



REYNOLDS (SIR JOSHUA), P. R. A.
(1723-1792)

93. — Portrait of Mrs. Hales

Turned to the right, looking to the left. Yellow dress with gold embroidered border. Powdered hair. Half-length figure. Life-size. In a painted oval.

Canvas, 29 in. by 24 1/2 in.



62. — REYNOLDS. Sir J. P. R. A.



63. — REYNOLDS. Sir J. P. R. A.

REYNOLDS (SIR JOSHUA), P. R. A.
(1723-1792)

94. — Portrait of Mary Wharton,
afterwards Mrs. Garland

Turned to the left, looking at the spectator. Dressed in a green robe, cut low in front; a black ribbon round her neck. The fore-finger of her left hand placed on her chin. Half-length figure. Life-size.

Canvas, 23 in. by 23 1/4 in.

From the Collection of H. Munro, Esq., of Novar, London, 1867.
From the Collection of Baron de Beurnonville, Paris.



REYNOLDS (SIR JOSHUA), P. R. A.
(1723-1792)

95. — Portrait of Sedgwick

Solicitor and Clerk of the Reports to the Commission of Trade.

Turned to the right, looking at the spectator. Small powdered wig. Grey coat with gold embroideries. Lace necktie. Half-length figure. Life-size.

Canvas, 29 in. by 24 in.

Painted April, 1765.

Mentioned in T. Taylor's « Life of Reynolds », p. 252.



65. — RYNOLDS (Sir J. P. R. A.)



64. — RYNOLDS (Sir J. P. R. A.)

ROMNEY (GEORGE)

(1734-1802)

96. — Portrait of Mary Pemberton

Born in 1750, daughter of Thomas Wale and Louisa Rodolphina von Rahten. In 1780 she married Thomas Pemberton at Shelford and lived at Shelworth.

Seated to left, looking at the spectator. Auburn hair. Lilac dress with white muslin frill round the neck. Hands crossed in front. Landscape background. Half-length figure. Life-size.

Canvas, 29 in. by 24 1/2 in.

Purchased from the family of Thomas Pemberton.



ROMNEY (GEORGE)

(1734-1802)

97. — Portrait of Mrs. Morton Pitt and her Daughter Sophia Margaret

Daughter of John Gambier, married to William Morton Pitt.

Seated in a landscape, to the left, looking at the spectator. Blond hair. White linen cap and dress, blue girdle. Her little daughter leans against her lap; she has brown hair, and is also dressed in white with a blue sash round her waist. On the right the balustrade of a staircase. On the left a view into a valley with a building. Three-quarters length figures. Life-size.

Canvas, 59 in. by 47 3/4 in.

From the Collection of Count Boni de Castellane, Paris.





Wife of John Gambier
Norton Pitt
and their Daughter

ROMNEY (GEORGE)
(1734-1802)

98. — Portrait of Melesina Chenevix,
Mrs. Trench

Only child of the Rev. Philip Chenevix, son of Richard, Bishop of Waterford; married 1st, colonel St. George, 31st octobre 1786; 2nd, Richard Trench, Esq., Barrister at Law; a lady of great ability and culture; mother of Richard Chenevix Trench, Archbishop of Dublin, by whom her literary remains were published in 1862.

Seated to the left, holding a piece of music with both hands. White dress and white linen head-dress. Half-length figure. Life-size.

Canvas, 30 1/2 in. by 25 in.

Exhibited 2nd Special Exhibition of National Portraits, London, 1867.

— at the Romney Exhibition, Grafton Gallery, London, 1900.

Engraved in Mrs. Trench's Memoirs.

From the Collection of the Rev. Francis Trench.

ROMNEY (GEORGE)
(1734-1802)

99. — Portrait of Lady Hamilton
as « Contemplation »

Seated to the left, her head turned to the right and looking in the same direction. Dressed in a white robe with blue sash. A veil, arranged turban-like, on her head, the two ends are hanging on her back. Her elbows rest on a table on which stands a mirror. Three-quarters length figure. Life-size.

Canvas, 35 1/4 in. by 27 1/2 in.



66. — ROMNEY (C).



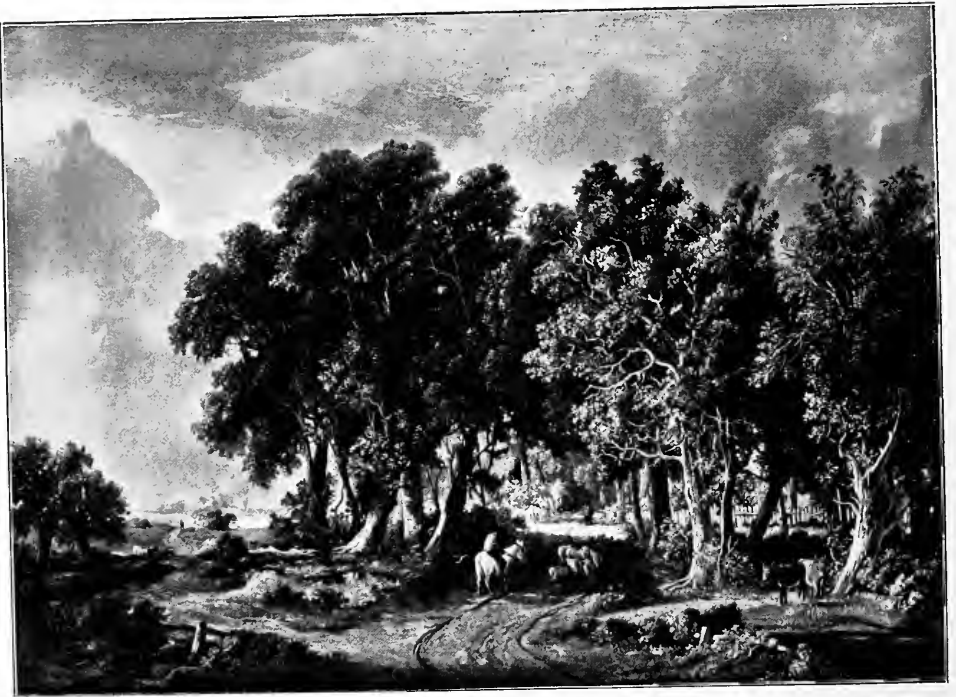
67. — ROMNEY (C).

STARK (JAMES)
(1794-1859)

100. — Woody Landscape

In the foreground masses of trees, forming in the centre an avenue, through which a peasant, mounted on a white horse, is driving a flock of sheep. Two donkeys on the right. A vista of open country on the left.

Panel. 20 in. by 28 in.



100. — STARK (J.)

ARTISTS' INDEX

	Pages
ANGELICO (Fra). — Small Altar Picture	66
ANTONIAZZO ROMANO. — Virgin and Child.	66
BEYEREN (A. van). — A Fishmonger's Stall	8
— Still-Life	8
BLONDEEL (L.). — The Virgin and Child surrounded by Saints . . .	10
BOL (F.). — Portrait of the Artist	10
BOXINGTON (R. P.). — A View near Venice	92
— View of Caen.	92
BOTTICELLI (S.). — The Story of Nastagio degli Onesti.	68
BRONZINO (A.). — Portrait of Caesarino Sforza	68
CLOUET (F.). — Portrait of Henri II.	78
— Portrait of Madame de Suce	78
CODDE (P.). — Portraits of a Dutch Family	12
CONSTABLE (J.). — Spring.	94
— « Willy Lott's House »	94
— A little Girl with a Kid.	96
COQUES (G.). — A Family Group.	12
DAVID (G.). — Calvary.	14
DROUAI (F.-H.). — Portrait of a Lady.	80
DYCK (A. van). — Portraits of a Family.	14
EYCK (J. van). — Portrait of Philippe le Bon	16
FLEMISH SCHOOL. — St. John the Baptist and St. John the Evangelist.	
St. Catherine and St. Apollonia.	16
Portrait of a Lady.	20
GAINSBOROUGH (Th.). — Landscape with Animals.	96
— Portrait of Lady Taylor.	98
— Portrait of Georgina, Countess Spencer.	98
— Portrait of Queen Charlotte.	100
— Portrait of Mrs. Siddons.	100
GELLÉL (Claude), called Le Lorrain. — The Flight into Egypt . . .	80

	Pages
GOYEN (J. van). — A Sea View	16
— View of Nimeguen	16
GREUZE (J.-B.). — « La jeune Fille au mouchoir »	32
GUARDI (F.). — The Piazzetta, Venice	70
HEDA (W. C.) — Still-Life	20
HULST (B. van der). — Portrait of a Lady	22
— Portrait of a Gentleman	22
HOBBEEMA (M.). — A rural Village Scene	24
— A Canal at Amsterdam	25
HOOCH (P. de). — Dutch Interior	26
HOPPNER (J.). — Portrait of a Lady	102
— Portrait of a Lady	102
— Portrait of Mr. Linley, the Musician	104
JANSSENS VAN CEULEN (C.). — Portrait of a Lady holding a Rose	28
— Portrait of a Gentleman	28
KONINCK (S.). — A Merchant	30
LAWRENCE (Sir Th.). — Portrait of the Countess of Darnley	104
LIBRUX (E.-L. Vigée). — Portrait of the Artist	33
LOO (C. A. van). — Portrait of a Lady	32
LUINI (B.). — Portrait of a young Lady	70
MAES (N.). — Portrait of a Lady	30
MASSYS (Q.). — A Bust of Christ	32
MOSTAERT (J.). — The Crucifixion	32
NATTLER (J.-M.). — Portrait of Mademoiselle de Charolais	34
NIEL (A. van der). — A Dutch Town on a Canal by Moonlight	34
ORLEY (B. van). — Portrait of a young Lady	34
OSTADE (I. van). — Peasants halting at an Inn	36
PALMA (G.), the Elder. — « Salvator Mundi »	72
PATER (J.-B.-J.). — « Le Mari cocu et battu »	35
POTTER (P.). — Cows and Goats reposing	36
RAEBURN (Sir H.). — Portrait of Neville Wood, Esq., when a Child	106
RAIBOLINI (F.), called Francia. — Virgin and Child	72
RAVESTYEN (J. A. van) — Portrait of Jannetje Willems Hooft	38
— Portrait of Abraham Le Gillon	38
REMBRANDT VAN RIJN. — Head of Christ	40
— Bust Portrait of a young Man (Titus ?)	40
REYNOLDS (Sir J.). — Portrait of a Gentleman	106
— Portrait of Miss Emily Wynyard	103
— Portrait of Mrs. Hales	103
— Portrait of Mrs. Garland	110
— Portrait of Sedgwick	110
ROBUSTI (J.), called Tintoretto. — Portrait of the Doge Hieronimus Prioli	74

	Pages
ROMNEY (G.). — Portrait of Mary Pemberton.	112
— Portrait of Mrs. Morton Pitt and her Daughter.	112
— Portrait of Melesina Chenevix, Mrs. Trench	113
— Portrait of Lady Hamilton, as "Contemplation"	114
RUBENS (P. P.). — Portrait of the Archduke Ferdinand.	42
— Bull Hunt.	43
— Meleager presenting the Head of the Calydonian Boar to Atalanta.	44
— Christ delivering the Keys to St. Peter.	46
— The Conversion of St. Paul	48
RUISDAEL (J. van). — Bleaching Grounds	49
— Landscape with Houses.	50
RUYSDAEL (S. van). — A woody River Scene.	52
— River Scene with Ferry Boat	52
STARK (J.). — Woody Landscape.	116
STEEN (J.). — Twelfth-Night	54
TENIERS (D.), the Younger. — The Interior of a Guard Room.	54
— A Village Scene.	56
— Interior of a Butcher's Shop.	56
TER BORCH (G.). — Portrait of a Dutch Lady	58
— Portrait of a Dutch Gentleman.	58
— Interior of a Cabaret.	60
TOCQUÉ (L.). — Portrait of a young Lady.	36
VECELLIO (Tiziano). — Portrait of Antonio Grimani, Doge 1521-1523.	76
— The Holy Family	76
VELAZQUEZ (D. de Silva y). — Still-Life.	74
VELDE (A. van de). — "Le Passage du Gué"	60
VELDE (W. van de). — A large Sea Piece.	62
VESTIER (A.). — Portrait of a young Lady	33

IMPORTANT PUBLICATION

THE COMPLETE WORK
OF
REMBRANDT
IN 8 VOLUMES

BY
WILHELM BODE
DIRECTOR OF THE BERLIN MUSEUM

Gold Medal, Universal Exhibition, Paris, 1900

The richest and most exhaustive book ever published on any painter.

IT WILL CONTAIN

1° *Over 500 Heliogravures specially executed
from ALL AUTHENTIC PICTURES by REMBRANDT
in public and private Galleries:*

2° *His Biography, with Transcriptions of many original
Documents, and the Description and History of his Works.*

The number of Copies will be : Edition de Luxe on Japan Paper, in English 75 copies, in French 15, and in German 10.

Copies on Holland Paper, in English 500, in French 200, and in German 150.

SUBSCRIPTION PRICE

For the Edition de Luxe on Japan Paper (limited to 75 English Copies) : 80 Guineas; for the United States 520 Dollars including Duty.

For the Edition on Holland Paper: 50 Guineas; for the United States 320 Dollars including Duty.

TERMS OF PAYMENT: on delivery of each volume, one eighth of the Subscription Price.

Volumes I to VI have been issued; the others to follow at intervals of six months.

SUBSCRIPTIONS MAY NOW BE SENT BY LETTER TO

CH. SEDELMAYER

PUBLISHER

6, RUE DE LA ROCHEFOUCAULD. PARIS

PRESS OPINIONS

The Times, London, May 21, 1896.

.....
No such monument has ever been erected to any painter. To attempt such a work at all, three things were necessary — photography with its modern development, enterprise, and a critical authority as complete as Dr. Bode's is.

The Times, London, April 14, 1897.

.....
We commend this book as a wonderful result of modern reconstructive scholarship, zeal, and enterprise. When the eight volumes are completed, they will be quite indispensable to every library which concerns itself with the history of art.

The Times, London, January 7, 1898.

.....
The second of the eight volumes of this important and splendid work has just been issued by M. Sedelmeyer and is not less carefully executed than the first.

The volume as a whole, like its predecessor, represents all that scholarship, care and money can do towards the erection of a worthy monument to Rembrandt's memory.

Illustrated London News, April 25, 1896.

.....
The value and beauty of this collection, which exceeds anything before attempted, are beyond controversy.

The Daily Telegraph, London, October 22, 1896.

.....
The work will be a veritable monument to the genius of the very greatest of all painters.

American Register, Paris, March 27, 1897.

.....
A magnificent work of art, at which no less a connoisseur than Mr. Charles Sedelmeyer, the well-known dealer and expert in art, in collaboration with Director Bode, has been working for fully fifteen years, has at last been completed. It is the richly illustrated edition in eight large volumes of « l'Œuvre Complet de Rembrandt, » a veritable literary and artistic monument to the great Dutch master, all of whose works, scattered throughout the world, have here been reproduced in heliogravure, with full descriptive text. The first volume has made its appearance, and, as might well have been foreseen, does great credit to the enterprising editor as well as to France.

The Collector, New York, April 15, 1897.

.....
Nothing has yet been done, either in honour of any single artist or for the recording of his works, to even approach « The Complete Work of Rembrandt » which is published by M. Sedelmeyer, of Paris.... It comes in the shape of a fat folio, of the most sumptuous form of artistic embellishment and typography, and, entirely apart from its magnificence as an art work, is a book of reference no true collector can fail to appreciate.

The Art Amateur, New York, September, 1899.

.....
We have already spoken in terms of the highest praise of the first two volumes of this magnificent work. The third is, if possible, still more remarkable. In it, Dr. Bode, as biographer, has reached one of the most interesting periods of Rembrandt's artistic career, that immediately succeeding his marriage, and leads with a series of biblical and mythological compositions — and the portraits and studies connected with them — including some of the painter's acknowledged masterpieces.

.....
We need not expatiate on the importance of Dr. Bode's « Rembrandt » to collectors. It promises to be the first really adequate representation of a great painter's work. Mr. Sedelmeyer's courage, taste, and judgment cannot be too liberally acknowledged. He is producing a monograph, which will be of inestimable advantage to all serious students of art, and one which we are entitled to hope will be accepted as a standard for other publications of the kind. It would certainly be difficult to imagine anything more perfect than the way in which the work, literary, artistic, and mechanical, has, thus far, been done. The text is, in its completeness and reliability, worthy of the great artist to which it is devoted, and the illustrations, reproduced by the heliogravure process, are worthy of the text.

The Art Amateur, June, 1900.

.....
Of this great work, issued in magnificent style by Mr. Sedelmeyer, the fourth volume, dealing with one of the most important periods of the artist's life, that included between the dates 1637-45, has just been issued.

.....
As in the other volumes, previously reviewed, the reproductions include every picture belonging to the period under consideration.

.....
It will take four more volumes and a supplement to finish the work, making it the most extended and the most complete literary and artistic monument ever built up to the fame of any painter.

Principal Publications

OF

CH. SEDELMAYER, PUBLISHER, PARIS

Gold Medal, Universal Exhibition, Paris, 1900

THE SYNDICS OF THE DRAPER'S CORPORATION. — Etching by Charles Kœpping after Rembrandt.

Size : 23 1/4 in. by 31 1/4 in. — Plate destroyed.

125 proofs have been issued at. Fr. **1.300**

PORTRAIT OF AN OLD MAN. — Etching by Ch. Kœpping after Rembrandt.

Size : 32 in. by 21 in. — Plate destroyed.

125 artist's proofs on Japan paper at. Fr. **800**

THE ARCHERS OF ST. GEORGE. — Etching by Ch. Kœpping after Frans Hals.

Size : 23 in. by 34 in. — Plate destroyed.

125 artist's proofs on Japan paper at. Fr. **600**

BEATRICE OF CUSANCE, DUCHESS OF LORRAINE. — Etching by F. Laguillermie after Anthony Van Dyck.

Size : 27 1/2 in. by 21 in. — Plate destroyed.

125 artist's proofs on parchment at. Fr. **800**

CHRIST BEFORE PILATE. — Engraved by Ch. Waltner after Munkacsy.

Size : 21 in. by 31 1/4 in.

Prints. Fr. **75**

CHRIST ON CALVARY. — Engraved by Ch. Kœpping after Munkacsy.

Size : 21 in. by 32 1/4 in.

Prints. Fr. **75**

Companion to the etching *Christ before Pilate*.

MILTON DICTATING PARADISE LOST TO HIS DAUGHTERS. — Etched by Ch. Courty after Munkacsy.

Size : 15 in. by 21 in.

Prints. Fr. **25**

MILTON VISITING GALILEO AT ARCETRI NEAR FLORENCE, 1640. — Engraved by A. Mathey after Tito Lessi.

Size : 13 6/8 in. by 17 5/8 in.

200 Remark proofs at. Fr. **150**

Lettered proofs on India paper. Fr. **25**

MOZART DIRECTING THE FIRST EXECUTION OF HIS REQUIEM. — Etched by Armand Mathey after Munkacsy.

Size : 16 1/2 in. by 23 3/8 in.

Prints on India paper. Fr. **25**

SPRING. — Etching by E. M. Geyger after the picture by Sandro Botticelli.

Size of the etching : 16 1/2 in. by 30 in.

100 Remark proofs at. Fr. **625**

Lettered proofs on India paper. Fr. **75**

GIOVANNA TORNABUONI. — Engraved by A. Mathey-Doret, after Domenico Ghirlandaio.

Size : 20 1/2 in. by 15 in. — Plate destroyed.

300 Remark proofs, signed by the engraver. Fr. **130**

Printed
for
CH. SEDELMAYER
by
LAHURE
Paris

UC SOUTHERN REGIONAL LIBRARY FACIL



DATE DUE

GAYLORD			PRINTED IN U.S.A.

N 8640
544
[v. 7]
(1901)

